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THE ART NEWS



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JUNE 11, 1938 ✦ MUSEUM ACQUISITIONS
FROM COAST TO COAST ✦ NEW LIGHT ON
ISLAMIC PAINTING IN THE PARIS SHOW

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Notice: Summer Publication Schedule

Following this issue, THE ART NEWS enters its regular Summer monthly publication schedule. The next issue will be published on July 16, and the magazine will appear once a month through September. With the issue of October 1, weekly publication will be resumed for the season.

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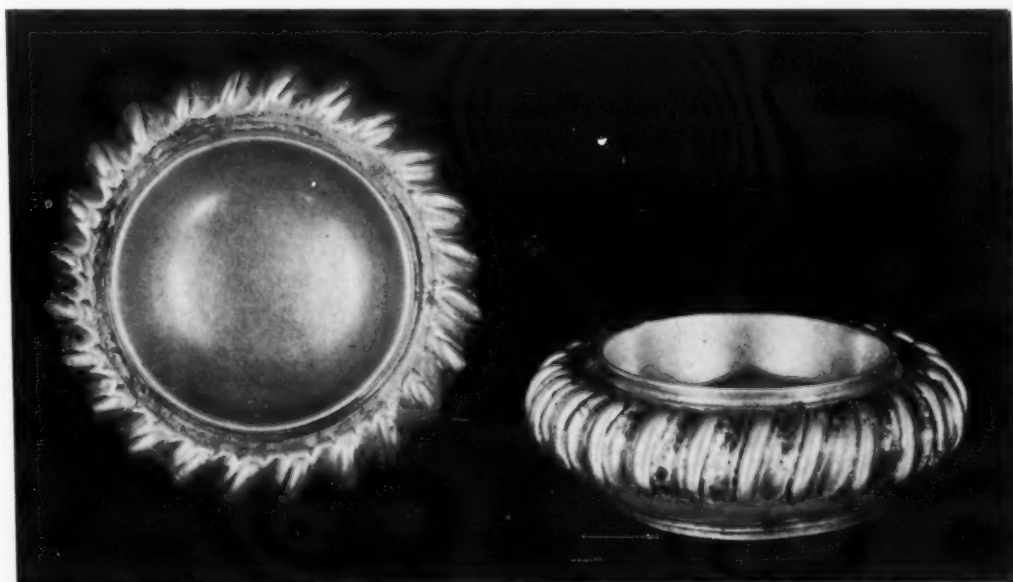


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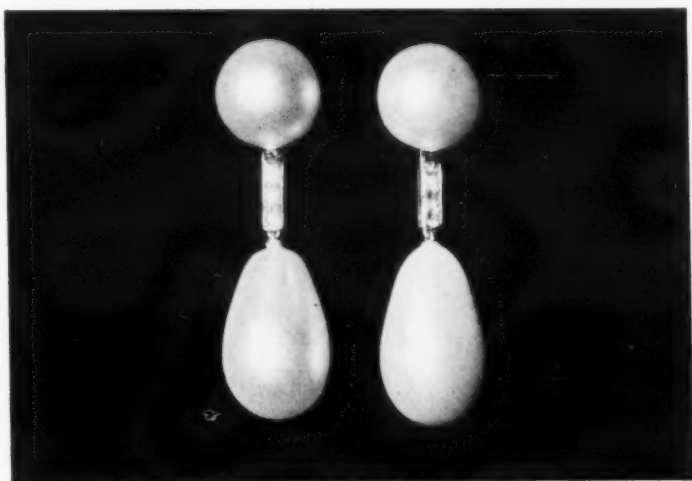
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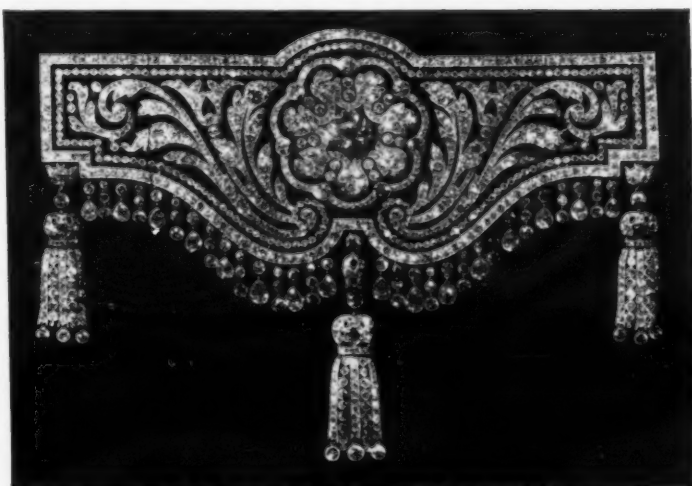
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ON TUESDAY, JULY 5 and Three Following Days, and MONDAY, JULY 11, 1938

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THE ISLAMIC MINIATURE AS AN INDEPENDENT FINE ART: THE THEME OF THE PARIS SHOW EXPRESSED IN THE RARE HARIRI "ASSEMBLIES" PAINTED BY WASITI, 1237 A. D.



THE ART NEWS

JUNE 11, 1938

NEW LIGHT *on* ISLAMIC PAINTING

Emphasis on the Picture in the New Paris Exhibition

BY EUSTACHE DE LOREY

THE exhibition of Iranian Art which has just been opened in Paris at the Bibliothèque Nationale for a period of three months shows several aspects of this art in very different periods. The Sassanian epoch is represented here by rare works from the Cabinet de Médailles and the various cathedral treasuries — as well as by ornamental stuccos discovered in the excavations of Shapur in Iran—and the great Mussulman periods by textiles and ceramics. Islamic painting, embracing a wider field, is displayed in the products of its schools from the thirteenth to the seventeenth century.

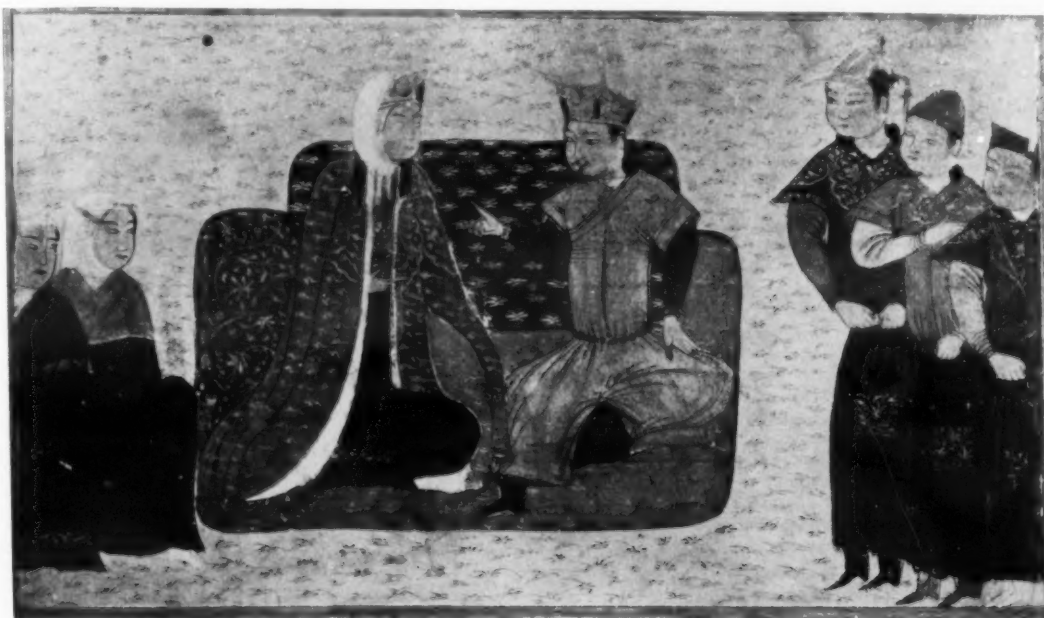
In the Galerie Mazarin, whose unusual size exceeds that of the Galerie d'Apollon in the Louvre, miniatures of the thirteenth and fourteenth centuries are exhibited in an unbroken frieze which completely circles the room. This is the first time that an exhibition has brought together so many miniatures: about 350, taken for the most part from manuscripts of the School of Bagdad owned by the Bibliothèque Nationale.

The object of this exhibition is to draw the attention of a larger public to the unfamiliar beauties of the Mussulman miniature. Such an effort should tend to dissipate certain prejudices which make

this type of miniature appear to be the most impersonal and the most anonymous of arts. It was therefore to be hoped that it would

present the principal works in a manner to indicate at first glance the characteristics, peculiarities and habits which signify, even in anonymous pieces, memorable artistic personalities.

This purpose seemed to us to justify the decision we made to give value to the varied and prescribed forms of an art in which the inexperienced eye discerns only a monotonous confusion. The miniatures from the principal manuscripts, especially the magnificent illuminations of the Bibliothèque Nationale, are not exhibited according to the order of a narrative whose linguistic interest is considerable, but which cannot be interpreted even when translated by any but the most erudite minds. They are shown, to the contrary, according to their principal pictorial themes, according to harmony and similarity of subject matter. We have even felt that in trying to combine in an ordered ensemble the various examples of each series, we would have a better chance of impressing upon imagination and memory a spectacle whose unity and diversity the spectator might otherwise not make the necessary effort to see. Whatever there may be of the arbi-



EXHIBITED AT THE BIBLIOTHEQUE NATIONALE, PARIS

TWO FIFTEENTH CENTURY MINIATURES: (ABOVE) ILLUSTRATION OF RASHID AL-DIN'S "UNIVERSAL HISTORY"; (BELOW) SCENE DEPICTING "THE APOCALYPSE OF MAHOMET"





EXHIBITED AT THE BIBLIOTHEQUE NATIONALE, PARIS

trary in such an arrangement we make no attempt to deny. But every exhibition admits of some artifice, and the interest in demonstrating that Mussulman art is a complex and subtle art, that behind this art there exist artists with a personality which is often very strong, gives us sufficient reason for abandoning an arrangement which was not chosen by the miniaturist himself, but which was dictated to him by the detours of a capricious literature.

Moreover, we find a certain advantage in the very unconventionalities of this presentation. It thus announces to the spectator that

the eye as a complete object of contemplation. That is why it seemed well to us that the amateur, still only slightly enlightened, should, from the beginning of the exhibition, immediately receive the impression that Mussulman painting was not merely a book art, but that it admirably fulfilled, according to the obvious intentions of the author, the conditions of an art which was sufficient unto itself.

The most remarkable manuscript of the exhibition, one of the masterpieces of Islamic painting, is the *Maqamat* (*The Assemblies*) by Hariri, from the former Schefer collection. The diversity of sub-

(CENTER) SCENE IN
THE "MAQAMAT,"
(THE "ASSEMBLIES")
DATED 1222



(BELOW) SCENES
OF DAILY LIFE
IN BAGDAD, BY
WASITI, 1237,
IN THE SPECIAL
PANEL ARRANGED
FOR THIS EXHIBIT

EXHIBITED AT THE BIBLIOTHEQUE NATIONALE, PARIS

during the great periods of the pictorial art of Islam, and up to the Timurid school at least, the Mussulman artist did not consider himself narrowly confined to text, and intended to produce the work of an artist far more than the work of an illustrator. It would certainly be a mistake to see in the miniatures of the *Séances* of Hariri (Schefer Collection) or in those of the great Demotte *Shah-nama* pure miniatures, rather than paintings. Each one is a sort of picture which remains indifferent to its insertion in the text, which tends toward a total independence and which proudly proclaims itself to

jects, the aptitude for self-renewal of an art which is, nonetheless, constant to itself, the impression it gives of life and of strength, make of this work the best witness to which one can refer on the subject of the thirteenth century.

As calligraphy and painting executed in 1237 by Wasiti, it offers the special interest of being the first Islamic painting of whose author we know with certainty at least the name. Wasiti appears to be master of a personal art. Instead of submitting to traditional formulas, instead of accepting without revision the mannerisms of Chris-

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tian or Sassanian art, he draws inspiration from what he sees, takes for models familiar scenes from the Mussulman life about him, and draws from the charming *oeuvre* of Hariri not bookish imageries, but pictures which his daily observation have furnished him.

The art of Wasiti, which bears invaluable witness to the customs of Islam in the thirteenth century, is the most realistic of all Mussulman painting. Not only does he delight in arranging extremely precise details, not only does he concentrate on grasping life in all its complexity and all its hazards, but he can interpret and reproduce

of everyday life, of religious life, legal life and scenes of travel.

In showing the most beautiful works held by the Bibliothèque Nationale and by the principal French collections, the exhibition hopes to focus attention not only on the whole of Islamic painting, but especially upon the earliest manifestations of this art which are known only to a few specialists and amateurs. For the first time it claims the admiration of a great public for prodigious works which are completely unknown. The extent to which Iranian painting is generally known and appreciated is due to the charming miniatures

(ABOVE)
LANDSCAPE
PANEL BY WASITI
FROM THE
"MAQAMAT," 1237,
ARRANGED IN A
FRIEZE FOR THE
PARIS SHOW



(CENTER) SCENE
IN
"MAQAMAT" HARIRI'S
DATED 1222

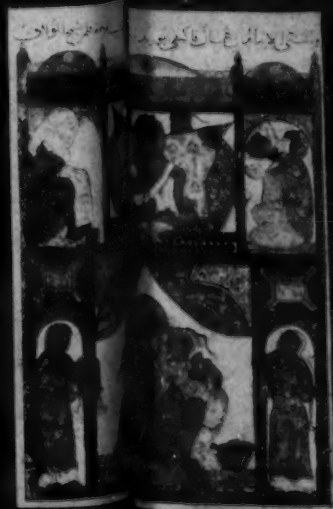
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the finest psychological nuances, and make of his subjects human and extremely life-like types.

What other art protests more than his against the reputation of dehumanized and impersonal art which has been charged against the painting of Islam? It appeared useful to render more apparent both the variety and the unity of these works, to group them according to a certain number of analogous themes, at the same time bearing in mind the forms which relate them. These themes are: scenes

of the sixteenth century and to the pleasant and facile works of the seventeenth century, many examples of which are to be seen at the exhibition. This is the happy period where art pleases without great ambition. Let us not deny it our complaisance. It is a pity to think, however, that for the most part the painting of Islam is confined to the products of a voluptuous decadence, and that it is unknown in the very field where it has the strength, the *éclat* and the depth of a complete art—in the works of the thirteenth and fourteenth centuries.

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"FISH REELS"
BY
WILLIAM PALMER



A LANDSCAPE
IN
BAROQUE STYLE

EXHIBITED AT THE TOLEDO MUSEUM OF ART

TOLEDO SHOWS NATIVE PAINTING

75 Living Americans Contribute to the 25th Annual Exhibit

ONE of the important events of the summer months in the art world is the Twenty-fifth Annual Exhibition of Paintings by Contemporary American Artists which opened this week at the Toledo Museum of Art. Seventy-five artists are represented each by one canvas and the exhibition, though not large, is in sum total equivalent to a cross-section of the work being done in this country at the present time. The careful selection of artists, made for the most part from the Carnegie International, the Chicago Art Institute, the Pennsylvania Academy and the National Academy, intentionally surveys the divergent styles that are flourishing side by side in American painting. There is, however, a conspicuous neglect of abstract and non-objective art and an apparent plenitude of academic productions. As a whole the group is especially inviting because of the variety of its scope and because of the inclusion of a number of recent paintings that were spontaneously acclaimed by the public. Two of these are Henry G. Keller's skilfully drawn and humorously conceived *Menagerie under the Big Top* and Bernard Karfiol's shimmering nude, *Christina*, an important monument of the decade and a recent purchase of the Carnegie Institute where it was first officially shown.

What can be a more striking contrast in styles than Charles Sheeler's immaculate painting, *The Upstairs*, and Jon Corbino's baroque and El Greco inspired *Rebellion* in which horse and hu-

man mingle in a dramatic mass suggestive of tense emotions suddenly given release? The former is objective, disinterested and disengaged from any sentiment or emotional ardor. The latter is romantic, explosive and imbued with the tragic emotions of the event portrayed. Bright in color and violent in movement *Rebellion* seeks the opposite pole of *The Upstairs* which is a clear, precise picture with no secondary qualities but a perfect and subtle design that makes use of a half visible red chair in the lower right-hand corner, a motif found in many of Sheeler's pictures. Sheeler's art is the art of coördination and correlation and is in direct revolt against emotionalism and the so-called "slaughter-house tradition."

An even more intimately related pair of canvases afford another interesting comparison in the exhibition. These are Henry Varnum Poor's *Portrait of Waldo Peirce* and Waldo Peirce's *The Wood Chopper*. The portrait is bold and strong, a successful attempt to confine the bursting temperament of a man within the limits of the medium of paint. *The Wood Chopper* is similarly filled with color, rhythm and energy, yet the whole is tempered with a pleasant good humor and tolerance, dual characteristics not only evident in Waldo Peirce's bucolic scene but in his portrait as well.

Nature is a peculiarly individual setting for John Carroll's *Portrait in the Woods* which is a delightful merging of the real and the unreal, a highly stylized, prec-



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BAYLINSON'S RICHLY HUED PORTRAIT OF HIS DAUGHTERS

ious and delicate figure of a young maiden in an ethereal woodland. William Palmer, on the other hand, subordinates the human figure in his landscape with fish reels so that they are barely visible in the larger field of baroque forms flooded with the sunlight that pours through the heavy clouds. John Beauchamp's contribution to the exhibition is a representation of a common scene of American life entitled *Behind the Eight Ball*. This is a strong painting of a group around a billiard table in a pool room. It is bold in style, broadly treated, setting forth a number of character delineations as appealing as they are typical. *My Daughters* by Baylinson is a double portrait rich in color and architectural in character. Two sound technicians,



EXHIBITED AT THE TOLEDO MUSEUM OF ART

"PORTRAIT IN THE WOODS," CARROLL'S FRAGILE FIGMENT

Gordon Samstag and Robert Brackman, are represented, the first by the mellow toned *White Horse, Poundridge*, the second by a delicate study of flesh and fabric tones called *Arrangement of Life and Still Life*. Niles Spencer's patterned *Steel Country*, Edward Hopper's gleaming *House at Dusk*, Alexander Brook's supremely sensitive study of a boy and a cat, Henry Mattson's luminous *Spring Song* and Raphael Soyer's *Back Stage* are a few of the notable pictures included in this annual event at Toledo.



EXHIBITED AT THE TOLEDO MUSEUM OF ART

(ABOVE) A VIGOROUS PORTRAIT OF WALDO PEIRCE BY POOR
(BELOW) "THE CAUTIOUS VISITOR" BY ALEXANDER BROOK



ROCKEFELLER GIFT TO CLEVELAND



Mediaeval Sculpture Near Eastern Pottery

BY WILLIAM M. MILLIKEN

THE collection of The Cleveland Museum of Art has been greatly enriched by recent gifts from John D. Rockefeller, Jr. These are in two distinct groups: eight sculptures in wood, one small relief in stone, and a tile from Ronda, Spain, all of which are very welcome additions to the Decorative Arts Department; and eight pieces of Rakka pottery for the Oriental Department.

During the mediaeval period sculptures in wood were popular. The ease of carving, the availability of the material and its adaptability to the subject chosen, all these factors made wood a favorite material. Sometimes oak was used, sometimes fine-grained linden or similar woods, and very generally the carved sculpture was covered with gesso as a ground for polychrome.

The earliest piece in the Rockefeller gift, a *Seated Bishop*, blesses with his right hand and holds in his left a book; from his wrist falls a maniple. The figure relates itself to a group of sculptures whose provenance is the valley of the Meuse, and this particular piece dates about the year 1300. It has most interesting connections with a whole group of Flemish sculpture of this period and may be compared directly with the figure of St. Leonard in the church at Leau. The resemblances are very striking: the Bishop wears over the alb the earliest type of bell-shaped chasuble without openings at the side; this vestment, in each figure, shows the same drooping folds across the body, and falling between the knees in a peculiar, heavy fold, finishes in a triangular point. The folds of the undergarment of the Museum piece and the St. Leonard figure as they break at the feet, also have marked similarities. A cabochon originally decorated the breast of the figure. The polychromy has been removed from the face and hands, but in the rest of the figure it is moderately well preserved. This seated sculpture is early Gothic and shows the beginning of the new interpretation of the Romanesque influences which go back to such figures as the *Saint in Majesty* now in the Brussels Museum.

Two other sculptures in the Rockefeller group certainly come from the Low Countries and date from the fifteenth century. Particularly beautiful is the rare oak figure of an angel with heavy drapery. It is very close to the Annunciation Angel in stone in the Museum of the Louvre. The influences in both of these figures may be traced back to French forebears, but the interpretation is purely Flemish in its use of heavy, fat folds of drapery, with the girdle tightly drawn and the robe bloused over it. Both figures are rather heavy-faced types with hair flowing back from the head in characteristic tight curls. The figure of *St. Andrew* is also of oak and relates itself to much of the wood sculpture in Flanders and the eastern frontier of the Low Countries.

One of the most interesting pieces in the entire group is the *Madonna and Child*, which according to traditional informa-

tion, came from the church of Breteuil-sur-Noye, Oise. Obviously it dates from the early sixteenth century, the period to which the tightly fitting costume belongs. It has certain characteristics which are quite different from the almost Baroque-like elements which appear in much French sculpture at the beginning of this century. The looped mantle of the Virgin reveals an undergarment of straight folds; two tiny angels with arms outspread hold back, on either side, a mantle which falls from the shoulder; the hair curls back from a broad, shapely brow and is caught behind the neck by the mantle which covers it. A related figure belongs to Canon Thiery and was shown in the exhibition, *Cinq siècles d'art*, in Brussels in 1935. This figure, called in this catalogue Flemish, is obviously late fifteenth century, since the costume loosely molds the body in the fifteenth century style. In both, the feet of the Child and the hand of the Virgin supporting Him are almost identical. The Child in the Cleveland piece is, however, held on the opposite side of the body. In both, the treatment of the hair of the Child with its tiny ringlets, the full-faced type of the Madonna with the curling hair, the column of the neck supporting the head are all very close. But even more noticeable in the two Madonnas is the similar way the drapery falls, revealing the sharply folded undergarment beneath.

Marcel Aubert suggests the possibility of an eastern French origin (Franche-Comté), where certain figures of this type appear and such unusual iconographical details as the use of tiny angels supporting the drapery are common. Certainly this distinguished figure can be localized at some point on the eastern border of France in the section where Franco-Flemish influences mingle.

Another figure, representing a *Deacon*, has as well a French provenance. The broad, flat face with the high cheek-bones and flat forehead, the small mouth and angular chin, the formally arranged hair terminating in rather stiff curls which frame the face, the rather heavy drapery, and the blocky treatment of the body, slightly swung to one side, all seem to point to an origin in the old kingdom of Burgundy and to influences which connect stylistically with figures coming from the region near the Vosges.

German sculpture is beautifully illustrated by two pieces. One is a roundel in the form of a plaque, with the half figure of the Madonna and Child. This is the *Coronation of the Virgin*, and charming angel figures with fluttering drapery hold a crown above the Virgin's head. She is the calm and beautiful Madonna type. Her long, twisted hair falls in strands over the shoulders, and below, the figure is supported by a crescent moon from which issue flames treated stylistically. The second piece is fashioned of linden wood. It represents the *Bust of a Bishop*, and has been termed by Baum, Lower Swabian. It can be further localized in the region south of the Main, including Heilbronn.

PRESENTED BY MR. JOHN D. ROCKEFELLER, JR. TO THE CLEVELAND MUSEUM OF ART
(TOP) "CORONATION OF THE VIRGIN," GERMAN XV CENTURY
(LEFT) "SEATED BISHOP," FLEMISH ABOUT 1300, IN WOOD
(RIGHT) "MADONNA AND CHILD," FRANCO-FLEMISH, WOOD



New Exhibitions of the Week

WINSLOW HOMER SURVEYED IN A SCORE OF SMALL PAINTINGS

OCCASIONALLY even in a small group of paintings it is possible to catch the essential quality of an artist's style. In a painter whose range was as large as Winslow Homer's it is unusual to get as much as one does in the current offering at the Macbeth Gallery, which numbers under twenty examples. Among them, however, is *An Open Window*, an oil made as early as 1872, and with work done on the New England coast, the Bahamas and England which follows the course of his development, the exhibition culminates with *The Wrecker Schooner* painted in 1900. According to Mrs. Charles Homer, through whose death last year most of the paintings were released for sale, it was the last painting which he made. Surely with its sense of the tragic quality of sea life and the resounding reality of its waves and spray it shows him at his height. The broad human message and the genuineness of expression are communicated directly to the spectator, who is only secondarily aware of the artist's complete technical mastery. *Woman Driving Geese*, one of the early oils, is a solid little landscape breathing his love of nature and it is painted without an ounce of sentimentality. *Moonlight*, an early watercolor, so serene and quiet in feeling, epitomizes the silvery blue isolation of the two figures on a beach. Here the dramatic moment lies in an interpretation of the sea which is impressive because of its hushed peace. *Palm Tree, Bahamas*, gives the lush, tropical vegetation in all its variegation of light and shadow, and infinite shimmer of leaves.

Hardly a painting in this group but rewards the spectator, at least as a link in the stages of Homer's development. Only the war paintings and the work done in France are not represented, so that for the person who missed the big Homer exhibitions last year, there is still an opportunity to see this artist's work in a small but exceptionally informative showing.

J. L.

GAY POSTERS BY THE SARDONIC GENIUS, TOULOUSE-LAUTREC

AN ECHO, and not such an insubstantial one, to the great Knoedler show of Toulouse-Lautrec last fall, is present in the current exhibition of the artist's posters at the Keppel Galleries. The sure formal patternings are even more striking in these simplified interpretations of the ballet, concerts and life as seen from a loge, than in the paintings. The astute, virtuoso line, the flat areas of subtle color and the power to project an idea, place this work at the top of poster art. No approach of modern art, no new device of reproduction with the resources of the camera can touch them as expression in this manner.

In *Divan Japonais* one glimpses the black gloved hands of Yvette Guilbert and some of the smartness and decadence of her admiring audience. *Sescau*, even at this time, catches the exasperating quality of a news photographer with his camera. Nor is the seriousness which one recalls in the paintings wholly lacking in the posters.

L'Aube, with its two figures, one of whom drives a cart, the other, a woman who walks alongside, has all the indomitability of the French peasant, facing the dawn of day, already trudging along to work and aware of himself as an important part of the social order. One savors the externals of another period in terms which are eternal. For the most part, however, these posters are gay and Gallic. There is certainly more fun in this show than one has a right to expect in summer. It is an unexpected boon.

J. L.

FIVE PAINTERS REVEAL FIVE FACETS OF NON-OBJECTIVITY

KANDINSKY, Leger, Magnelli, Drewes and Fischinger contribute to a showing of non-objective painting at the Boyer Galleries. No field accentuates more the particular style of a painter, and this show, with its problems mainly those of space and forms is a case in point. Each man embarks with his own set of symbols, connotations and world of color, and each emerges from this country of the mind with a wholly personal experience. The sparkle of Kandinsky's compositions and the endless inventiveness of his juxtaposed forms may be seen in several contrasting examples. Centrifugal force seems to hold the particles of Leger's universe together, for his patterns are strongly balanced and rich in hue. Drewes' is an orderly world, with boldness of form predominating. Magnelli's rough surfaces sometimes stand in the way of the spectator's enjoyment of his massive presentations. Fischinger's rectangular patterns are amazingly varied as he places square against square, or releases a drift of tiny forms like confetti against a celestial background. His work is both creative and provocative for it has the strength of originality.

J. L.

ROUNDAABOUT THE GALLERIES: FOUR NEW EXHIBITIONS

MINIATURE watercolors at the F. A. R. Gallery make an attractive array on the walls of this gallery whose space is usually devoted to good color reproductions. The current showing is by Jean Hugo, the grandson of Victor Hugo, and his tasteful and delicately colored little stencils are designed for book illustrations. There are tiny views of Paris streets, an occasional *soupeçon* of the Bois, an interior and some still lifes.

THE summer series of exhibitions by American artists which was begun in 1833 by Theodore Kohn & Son opens the season with a show of watercolors by Kenneth Sedgwick, a painter from New Jersey. His work has a clear, sunny quality which shows his facility in the medium, and among the twenty or so examples to be seen are a number which are so careful in their presentation as to have a documentary interest. *Dutch Colonial*, *Hackensack* and *Early American*, *Passaic* are truthful interpretations of types of architecture

(Continued on page 21)



EXHIBITED AT THE MACBETH GALLERY

"THE WRECKED SCHOONER," A WATERCOLOR OF WINSLOW HOMER'S MATURE PERIOD

Three Important London Sales: Feilding Portraits, Taylor English Silver, Goldschmidt Porcelains

THREE noteworthy events in Christie's saleroom, following the great Schiff sale announced in these columns last week, will carry the London auction season, late in starting but of at least its usual importance, into early July. Together with the Schiff Collection, they comprise probably as widely assorted a group of pictures and objects of art as has yet been sold at auction within a period of ten days.

The Thomas Taylor Collection of old English silver, to be sold on June 28, is the most important aggregation of the work of London



GOLDSCHMIDT SALE, CHRISTIE'S

(ABOVE) FAMILLE VERTE FU FIGURES, LOHAN ON A TIGER;
(BELOW) JAMES I STEEPLE CUP, 1623; BELL-SALT, 1603
TAYLOR SALE, CHRISTIE'S



FEILDING SALE, CHRISTIE'S

SIR A. VAN DYCK: PORTRAIT OF WM. FEILDING, EARL DENBIGH

and provincial silversmiths to come into the saleroom since the Hearst Collection was put up at the beginning of the season. Rich in fine pieces of the seventeenth century, it also includes important William and Mary and Queen Anne pieces, as well as a famous group of Newcastle silver gathered by Mr. Taylor which has been well known to connoisseurs since it was exhibited in 1897 at the Blackgate Museum, Newcastle-on-Tyne.

Mr. Jakob Goldschmidt's fine collection of seventeenth and eighteenth century Chinese porcelains, which comes up June 29 and 30, was long known as perhaps the best group of its kind in Germany, having been removed from Mr. Goldschmidt's house in Berlin. Gathered for the owner in China by a group of experts who executed his commissions, it is notable for its important *famille rose* and *famille verte* figures of birds and animals and for its equally fine depictions of divine and secular figures in human form. Comparable in quality to such collections as the Altman Chinese porcelain now in the Metropolitan Museum of Art, it is a fitting complement to the Schiff mediaeval art.

The late Viscount Feilding's collection of historical portraits and other works by old masters, to be sold on July 1, is chiefly remarkable for the extraordinary group of eight portraits of members of the Feilding family by Sir Anthony van Dyck, which are the largest group of pictures by the great Flemish master to come up at once within recent times. Other portraits by seventeenth century Flemish and Dutch artists, many of them, like Lely and Kneller, of the English period and of English subjects, are also included, as well as a recorded and well known Gainsborough portrait of Thomas Pen- nant, and Sir Joshua Reynolds' portrait of Hart Cotton. Among the historical likenesses there are rare representations of men like John Wycliffe and the third Earl of Essex, as well as a portrait of James I by Van Somer.

ART THROUGHOUT AMERICA

SAN FRANCISCO: A JORDAENS PANEL FOR THE DE YOUNG MUSEUM

THE M. H. de Young Memorial Museum in San Francisco has just received as a gift from the Samuel H. Kress Foundation of New York, an unusually fine example of the work of the seventeenth century Flemish master, Jacob Jordaens (1593-1678). The painting, a wood panel (reproduced on the cover of this issue), representing *The Holy Family*, displays the beauty of composition, the assurance of draughtsmanship and the brilliant coloring that are characteristic of the best work of this artist who, together with Rubens and Van Dyck, forms a trio of the most important Flemish masters of the seventeenth century. According to Professor Longhi this picture, which is signed *J. Jor. Fe*, was painted shortly after 1618. It is the first example of the work of Jordaens to be acquired by a San Franciscan museum and it is a notable addition to the permanent collection of the de Young Museum. It is the third painting from the Kress Collection which has been presented to this institution. The other two are the *Madonna and Child* by the fifteenth century Florentine artist, Pier Francesco Fiorentino, and a *Portrait of Vittoria Colonna* by the sixteenth century Florentine painter, Bronzino, a rare likeness of the famous friend of Michelangelo.

NEW ORLEANS: GIFT OF A CARPACCIO

ANOTHER important gift of the Kress Foundation went to the Isaac Delgado Museum in New Orleans. This is a representation of the Saviour executed at the beginning of the sixteenth century by the great Venetian painter, Vittore Carpaccio, about which Mr. Perkins has written that "it is too obviously characteristic, in its spirit and execution, of Vittore Carpaccio, to admit of a moment's doubt as to its being a production of that artist. It is the influence of Giovanni Bellini and also, either directly or through the medium of Giovanni, a marked and undeniable reflection of the art of Antonello da Messina."

SPRINGFIELD: NEW ACQUISITIONS

THE Springfield Museum of Fine Arts has just announced its accessions for the season now ended. Purchased for the James Philip Gray Collection of Paintings were five paintings: *Salome with the Head of John the Baptist* by Guiseppe Maria Crespi; paintings by two eighteenth century Venetian masters, Giovanni Battista Piazzetta and Sebastiano Ricci; a landscape by Francesco Zuccarelli and a view of Pontoise by the Impressionist, Camille Pissarro.

The painting by Crespi, the Bolognese artist who was born in 1665 after the Baroque movement had reached its height and who died in 1747, the last great representative of Bologna, is typical of his native school in the use of theatrical lighting, extreme naturalism and heavy impasto. But in the silvery tonality and the light touch it also reveals Crespi's contact with artists in Venice, Modena and Parma and foreshadows the style of Tiepolo and the Rococo. The exotic costume of Salome, the rich, warm tones and the delicate luminosity of the flesh are typical of Crespi's style. The figures are set against a background with a suggested window and landscape.

Ricci's *Flight into Egypt*, a religious subject instilled with human

interests, reveals to what extent this artist abandoned the dark and heavy manner of his Baroque forerunners and helped establish the greater lightness and delicacy of Rococo painting. Piazzetta (1682-1754), pupil of Crespi and teacher of Giovanni Battista Tiepolo, was another Venetian who painted during the period when the Rococo was being formulated. He painted four representations of a *Young Man Clad in the Polish Fashion*, one of which is the new acquisition of the Museum; another similar version is in the Rava Collection, Venice, a third in Florence and a fourth in Paris. Piazzetta painted only figures but Zuccarelli (1702-1788) painted figures and landscape with equal facility. The landscape purchased by the Museum is believed to have been painted in England during the artist's visit to that country. It is a fine example of Zuccarelli's tranquillity and charming mannerism of his later years.

Usine Près Pontoise, by Pissarro, is a view of the river and of industrial buildings, demonstrating this artist's belief that nothing in nature is vulgar. Charged with magically clear color which is juxtaposed in tiny spots, it is executed in the technique of the Impressionist School of which Pissarro was one of the leading figures.

The announcement of gifts include a group of ninety-five lithographs made by Daumier for the newspapers of Paris and presented to the Museum by Mrs. Brewer Corcoran; a small pen and wash

drawing, *The Maypole Dance*, by Francesco Zuccarelli, presented by Mrs. Edward Kronvall; *Old Houses at Landin*, a painting by the French contemporary, Albert André, presented by Messrs. Durand-Ruel; *The Acrobats*, a wood block print by the German contemporary, Max Pechstein, presented by Mr. and Mrs. Abraham Kramberg; a T'ang horse presented by Mrs. P. Connor; and a bronze group, *Goats Fighting*, by the American sculptor, Anna Hyatt Huntington.

UTICA: A TRIO OF AMERICANS

THE Munson - Williams - Proctor Institute, through its Community Arts Program, is showing during this month the work of "Three Americans"—Peter Hurd, Saul Schary and Carl Sprinchorn—in Utica.

Peter Hurd, well known for his excellent painting of the "wide-horized Southwest" and its people, is represented with nine oils and eighteen drawings. His work is deep and warm emotionally and yet speaks with the truthfulness of

fact as is shown in *Rio Hondo*, *The Valley in a Storm* and *Lady Bronco*.

Saul Schary, widely known as an abstractionist, shows eight oils and four watercolors. Schary is a true contemporary inasmuch as he brings into a unit the abstractions of creative effort and the careful composition and figure work of the classic. *Still Life with Mellon* and *Girl with Oranges* reveal weight and substance lightened and made vivid by creative patterns.

Carl Sprinchorn has six oils and five watercolors. Robert Henri of the Art Students League once said of Sprinchorn that he was the most talented of his students. This can readily be believed, as one feels the poetic and imaginative appeal with his work.

"Three Americans" closes the first winter of art exhibits at the Institute which included a large number of significant events. The exhibit occupies three galleries and the upper corridor, and was arranged by Mrs. Cornelius J. Sullivan.



RECENTLY ACQUIRED BY THE SPRINGFIELD MUSEUM OF FINE ARTS

G. M. CRESPI: "SALOME WITH THE HEAD OF JOHN THE BAPTIST"

BOSTON: THE FOGG MUSEUM RECEIVES A PIETA BY ODERISI

THE gift of a panel by a rare Italian master of the fourteenth century has recently been announced by the Fogg Museum. The painter is Roberto Oderisi, a Neapolitan, and the subject is a *Pietà with Symbols of the Passion*. From comparison with his other works the panel may be dated somewhat before 1360. Though only about 24 inches high, its rôle in identifying a new painter and its own intrinsic values make it the most important recent addition to the Museum's Italian collection. The donor is Mr. Grenville L. Winthrop of New York.

Oderisi was discovered by Bernhard Berenson, the authority on Italian painting. Starting from one signed picture, a *Crucifixion* in the small town of Eboli, Mr. Berenson identified him in two series of frescoes and a *St. Catherine* in Naples. He describes the frescoes as full of the happiest confidence in forgiveness and mercy, and the saint as almost a portrait of some gracious lady such as Boccaccio might have admired. When the Museum's panel first appeared, some fifteen years ago, in Mr. Winthrop's collection, Mr. Berenson saw in it the same hand. He then made it the occasion for announcing his discovery in his book *Studies in Mediaeval Painting*.

Oderisi's frescoes had previously been ascribed by some scholars to Giotto, by others to Simone Martini, the Sienese. But this panel showed additional qualities which Mr. Berenson traced to some follower of the still earlier Cavallini, the Roman. From this new element he perceived that here was another personality who had learned his rudiments from that source and had them "formed to his own style in the assiduous study of the work left behind by both Simone and Giotto." As for his color, it has not their pale quality, but is "ruddy, russet, almost purple . . . and as well painted as any masterpiece of the time."

The Fogg Museum's panel is remarkable as a piece of instruction in the faith. At its base is a form of the *Pietà*, and on either side the mourning Mother and St. John. Above, the story of the Passion may be fully traced, in symbols and in detached bits of illustration. Instances of its vivid details are two hands giving and receiving the pieces of silver, and other hands that buffet, tear out hair, or make mocking signs. For illustrations there are the heads of the Betrayal, of the Agony, of Peter and the Maid. All this and more is dispersed over the dark background with only a semblance of design, but with an earnestness that is inescapable.

CHICAGO: TEN ARTISTS IN A COLORFUL GROUP SHOWING

THE tenth annual exhibition of "10 Artists," a group familiar in Chicago, is being held in that city at the galleries of Marshall Field & Company. Comprising paintings, prints and drawings, the show presents the recent work of the members, each of whom has been represented in one man exhibits during the past few years. Still-lives by Jean Crawford Adams, Frances Foy and Fred Biesel's brilliantly hued *The Park in Winter* are works of note.

COLUMBUS: DECORATIVE WALLPAPERS AND TEXTILES OF FRANCE

A LOAN exhibition of textiles and wall papers of the eighteenth century at the Columbus Gallery of Fine Arts beginning in April provides a demonstration of some of the varied and significant

interrelations between the literature and decorative arts of the period. Printed cottons made in the late eighteenth century and called Toiles de Jouy reflected many of the interests of the day, not only literary but political. Examples from the collection of Miss Elinor Merrell of New York, loaned for the exhibition, give an idea of the variations on the theme of *Paul and Virginia*, a novel which was published in 1780. Its author, Bernardin de Saint Pierre was a follower of Jean Jacques Rousseau in his love of unspoiled nature, and his lyrical descriptions of landscapes parallel a rising interest in landscape painting. The novel which immediately became a best seller, soon found its way into a creative field in which France has always excelled—the decorative arts, and more particularly the draperies which play so important a part in a typical French house.

The *Paul and Virginia* motif was used during the entire period when Toiles de Jouy were being manufactured in the little town of that name which is situated near Versailles. The examples which have been loaned show the versions of 1785, 1789 and 1790, 1812 and two examples made in 1830 which marks approximately the end of their great vogue. Several of the toiles shown were made from drawings by J. B. Huet, who designed for the factory at Jouy. There were numerous factories which made printed cottons, and all the fashionable artists of the day had a hand in the designs. The establishment at Jouy was under royal patronage, however, and produced

the outstanding work, the best of which was made from the plates of Huet. Toiles de Jouy enjoyed a tremendous popularity in America as well as in France at this time, and themes which use Benjamin Franklin and Washington are evidence of the French talent for influencing the fashions of other countries.

Later in date and fully as popular in America as in France, were the wall-papers printed at the Paris factory of Joseph Dufour. Miss Nancy McClelland of New York has loaned a whole series in grey monochrome, which tell the romantic tale of the wistful lovers. Together with the Toiles de Jouy they indicate the rich decorative back-

ground and community of interests shared by France and America in the late eighteenth and early nineteenth century.

BOSTON: THE MUSEUM ACQUIRES THREE PAINTINGS BY SICKERT

THE Boston Museum of Fine Arts' representation of contemporary English art has been strengthened appreciably by the acquisition, through the generosity of an anonymous donor, of three paintings by Walter Richard Sickert (b. 1860). One of the deans of the present group of English painters, Sickert's influence as a personality and as co-founder of the new English Art Club and the London Group has been considerable. Trained at the Slade School and Heatherleys, two of the leading English art schools, and also in Paris, Sickert was among the first of young English painters to feel the impact of Whistler's personality. Consequently, his early work is derived from the flat tonal arrangements of Whistler, but a meeting with Degas brought about a change in his style, for it gave him greater scope and variety to his palette and a greater feeling for depth and subtlety to his design. From Degas, Sickert also acquired a deep rooted interest in humanity which the French master had in such a great degree, and his paintings of the Music Halls, the cafés and other genre scenes associate him in theme, if not in method, with the great French master. Nevertheless, in spite of this influence, Sickert has remained typically English, and as a humorist and satirist, is descended in direct line from Hogarth and the English caricaturists.



EXHIBITED AT THE MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA
"LANDSCAPE AFTER RAIN," AN EXAMPLE OF SPRINCORN'S POETIC STYLE



LENT BY MISS ELINOR MERRELL TO THE COLUMBUS GALLERY OF FINE ARTS
TOILE DE JOUY: A "PAUL AND VIRGINIA" MOTIF

Of the three paintings by Sickert acquired by the Museum, *Les Petites Belges* and *Carolina* were probably painted in the early years of the present century, and show Sickert after he has combined the Whistlerian and Degas influences into a completely personal style of his own. The two paintings still retain some of the subdued tones of Whistler applied with Sickert's dull opaque method of using paint, and are only relieved by bright touches of yellow in the former painting. However, the choice of subject matter and the sensitive arrangement of the composition betray the infiltration of ideas from Degas. In these two paintings one is conscious of the relationship in approach and handling to the Intimists, Vuillard and Bonnard, but Sickert, like Degas, has been less interested in personalities than in types. The third painting by Sickert, *Venetiennes*, is approximately the same date. Already there is a suggestion of the brightening up of his palette which was to come in his Bath and Dieppe periods, and the harmonious arrangement of tones here shows how sensitive a colorist the artist was.

In addition to the three paintings by Sickert, the Museum has also received as a gift from the same donor two still life paintings by Albert André (b. 1869), the great friend of Renoir. Although associated with the Impressionists, André not only because he introduces the human figure into his compositions but also because of his direct handling of paint, is more closely allied to the Post-Impressionists and to the Intimists. The interiors of André derive in many cases from the kaleidoscopic vision of Degas but instead of the latter's impersonal and scrutinizing approach to his subject matter, one finds in André a human sympathetic interest in everything into which he delves.

BROOKLYN: A COMPREHENSIVE EXHIBIT OF GAUGUIN'S WORK

ON June 17 the Division of Prints and Drawings of the Brooklyn Museum will open an exhibition of the complete graphic work of Paul Gauguin. Although the emphasis of the exhibition will be on the prints by Gauguin, this exhibition will be supplemented by a number of important paintings and drawings, water-colours and monotypes by this artist, in order to give the visitor a greater insight into the artist's work.

The exhibition, which will remain on view throughout the summer, is the result of a thorough revision of the catalogue compiled by Marcel Guérin, Paris, 1927, whose collection is incorporated in the present exhibition. Practically every state of each woodcut, many of them heretofore unknown, is included in this exhibition. A showing of this comprehensive nature of the prints by Gauguin has never been made either in America or abroad. The rarity of these states, of which in many cases there are but one or two impressions in existence, will lend importance to the present exhibition.

Now Ready

FRENCH ART

OF THE NINETEENTH CENTURY

SPECIAL NUMBER OF

THE BURLINGTON MAGAZINE

JUNE 1938

FROM time to time THE BURLINGTON MAGAZINE publishes special numbers entirely devoted to some aspect of the history of art. Such numbers include a series of articles by experts specially commissioned for the occasion, extra plates in colour and monochrome, reviews of recent literature on the subject, etc.

The issue for June 1938 is devoted to "French Art of the Nineteenth Century," and its purpose is to give a fresh and unprejudiced review of this great period. The magazine was among the first to recognize the significance of this art, and published articles on the Impressionists and Post-impressionists long before they were generally recognized. It is time now to take a wider view and place the achievements of the period in the general perspective of the history of art.

The most extensive article is by M. Michel Florisoone, editor of the French magazine *L'Amour de l'Art*, and is an illuminating survey in English of the problems which faced the artists of the nineteenth century as one by one they found themselves isolated from the community of ideas from which artists of previous ages had derived their inspiration. From David to Ingres to Gauguin and Van Gogh, each had his individual solution, always heroic, sometimes tragic. This is an article of an unusual and stimulating character which no student of the period can afford to ignore.

Mr. Douglas Lord, one of the most brilliant of the younger English art critics, gives a general survey of the art of portrait-painting during the period, illustrated with several characteristic works by Delacroix, Géricault, Courbet, Manet, Degas, Van Gogh, and (in colour) a little-known portrait of his wife by Cézanne.

An article by John Rewald traces the extraordinary influence exercised on Cézanne, Gauguin and other Impressionists by Pissarro. The author has had access to unpublished letters of great interest, and throws quite an unexpected light on the development of nineteenth-century painting.

Dr. Ingeborg Eichmann writes on some rare and hitherto unpublished sketches for paintings by Rousseau le Douanier; again an article which compels us to revise our current ideas on the work of this curious painter.

Miss Agnes Mongan writes on "Degas in America," an article which reveals the extraordinary extent of this artist's penetration into American collections, and which shows a fine perception of his distinctive qualities.

Finally, Dr. D. S. MacColl, formerly Keeper of the Wallace Collection and the doyen of British art critics, writes on a problem connected with the work of J. L. David, and takes the opportunity to discuss this artist's work in his learned and illuminating way.

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Continental Art Notes

BECAUSE of its richness and variety of forms and color, its fragility and contrasting hardness, the many petalled flower called the rose has for many centuries been a source of inspiration to the artist and at present it has served as an inspiration for an exhibition of works of art in which it is the central motif. A veritable "romance of the rose" is described in the collection at the Château of Bagatelle where Jean-Louis Vaudoyer, poet and curator of the Musée Carnavalet, has arranged this novel showing of the rose in art and in nature. The works of art appear resplendent side by side with the works of nature in an idyllic setting.

The rose in paintings, sculptures, ceramics, textiles, furniture, bibelots, manuscripts and rare editions, among which the *Romance of the Rose* and the famous ode of Ronsard take the place of honor, enable one to grasp the historic and aesthetic significance of this flower. At an early period fragments of Roman mosaics and Persian miniatures with their delicate roses of Ispahan already relate the sumptuous nature of the flower, its festive appearance and its loveliness in daily life. In Christian art the rose became a religious symbol next to the lily in purity and as such it appears surrounding the Virgin in the illuminated *Book of Hours* and in the paintings of Fra Filippo Lippi, of an anonymous Rhenish master and of Breugel. In contrast, the rose as a pagan flower is revealed in Botticelli's magnificent *Venus*. As a symbol of virtue this flower was especially revered by the *peintres galants* of the eighteenth century—Gabriel de Saint-Aubin, Debucourt, Boilly—painters who, like the engravers of their time, exploited this theme because of its advantages as a metaphor for flattering comparisons. Gavarni and Tassaert continued this theme that Daumier ridiculed.

A separate room is devoted to Redouté and Nicolas Robert, painters who interpreted the manifold aspects of the rose, and special heed is paid Monayer, Van Huysum, Saint-Jean, Mme. Valayer, Coster and Madeleine Lemaire. The marvelously brilliant palette of the modern artists who found the rose a reflection of their art is illustrated by the works of Manet, Renoir, Van Gogh and others.

While Carpeaux's *Rieuse aux Roses* is a splendid example of the rose in sculpture, it nevertheless reveals the subordinate treatment in this medium of the flower as a literary accessory. Unexcelled in richness and decorative beauty is the rose in textiles—in the tapestries of Gobelins and Beauvais, in the silks of Lyons, the brocades, laces, cut velvets and printed tulles—which for centuries used the same motif without loss of delightful invention. The ceramics, porcelains of Sèvres and Saxony and potteries of Marseille and Strasbourg, are among the most attractive examples in the exhibition.



EXHIBITED AT THE KUNSTHAUS
MALMEDE, COLOGNE

"MADONNA AND CHILD"
ROMANESQUE, CA. 1140
PARIS-CHARTRES STYLE

AS ITS annual spring exhibition, the Kunsthaus Malmédé in Cologne has presented a group of rare works by old masters. The earliest example is a Romanesque sculpture, a *Madonna and Child*, bearing the characteristics of the Paris-Chartres style and thus datable around 1140. Representing the fifteenth century are two widely diverse works, a pair of canvases, the *Creation of Man*, by an Alpine artist and a wooden sculpture of kneeling angels by the great Sienese artist, Jacopo della Quercia. The influence of classic art on the works of the Flemish painters of the late sixteenth century is demonstrated by Michiel Coxie's *Madonna and Child with Angels* which is signed and dated 1560. The great Dutch landscape school of the seventeenth century is excellently exemplified by a sparkling, richly colored Italianized view of about 1600 by Coninxloo, a delicate panel, romantic and full of silvery light, by Joos de Momper, a clear, warmly toned beach scene by Egbert van der Poel and a golden autumn sunset by Jan Both.

Portraiture of the same century in Holland is demonstrated by Cuyp's lovely head of a child, Jan van Ravesteyn's portrait of a lady, dated 1625, Ferdinand Bol's charming study of a girl, dated 1651, and Flink's vivacious half-length figure of a lady. The leader of the Dutch Mannerists, Karel van Mander, is represented by a subtly colored engraving characteristically depicting a mythological scene. As the sole example of Italian painting, Veronese's atmospheric *Open Air Concert* deserves special attention in this exhibition of selected masterpieces.

New Exhibitions of the Week

(Continued from page 15)

which are historically significant. Old barns, some of them reminiscent of the type indigenous to Pennsylvania are the subject of several watercolors. And then there are apple trees, spring meadows and rocky roads, subjects dear to the heart of the out-of-door painter. These are watercolors gay in feeling and well executed.

THIRTY drawings by Sidney Lazarus are on view at the Arista Gallery. His somewhat blurred technique is well adapted to the supernatural subjects which he enjoys, *Witches' Sabbath*, *Faust* and *Gargantua* being examples of some of his fantasies. His rich, deep shadows give an eerie look, and his grotesque images have imagination. Clearer in line, and showing the artist's ability to draw types in a striking manner are such examples as *Cobbler*, *Butcher* and *Drinker*. These have a force and individuality which make them more interesting than the fantasies, but Lazarus has the ability to project an idea in black and white which is marked in all of his work.

AN exhibition of photographs in color by Ivan Dmitri is being held at Kennedy & Co. and offers an opportunity to see how one man has attempted to recreate nature in terms of light. As color photography progresses it is interesting to see its stages of development as a technique, whether or not it has reached a point at which it is engaging as a work of art. This is extremely sharp, clear work and it has a set quality which make it more adaptable to commercial work than artistic. However, within its limitations it has attained certain objectives. As to whether it is an improvement over the technique in black and white, the question remains open.

The Art News of London

AN EXTRAORDINARY array of drawings by old and modern masters has been placed on view this month at the Delius Giese Gallery. Ranging from miniatures of the thirteenth century to works by Picasso and other contemporary artists, the exhibition includes choice examples of many famous draughtsmen. A monumental drawing by Rembrandt depicts, in his style of the early fifties, a group of figures listening intently to a man who stands in the center, the focus of all attention. Drawn with firm, straight lines and organized in a classical frieze arrangement, it is a magnificent example of Rembrandt's period in which he produced his most statically composed drawings. Another rare drawing is Tintoretto's study of a male nude. In its moving, vibrating line, its broken contours and foreshortened proportions, this figure foreshadows, at an early period, the dynamics of the Baroque period.

An interesting number is a design for a tapestry for the Barbarini Manufactory in Rome, executed as part of a series of twelve tap-

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PRIMITIVE ARTS



EXHIBITED AT THE DELIUS GIESE GALLERY, LONDON
 TINTORETTO: A STUDY IN CHALK ON GREY PAPER

estries, now lost, by Pietro Berettini da Cortona. Caravaggio, Ghirlandajo, Guardi and Tiepolo are some of the Italian masters represented in this notable exhibition, while Jan van Goyen, Saftleven, Metsu and Essais van de Velde are included among the Dutch artists. The French school is upheld, among others, by Poussin, Claude, Robert, Boucher, Corot, Guys and Cézanne.

AN UNUSUAL talent appeared this month at the New Burlington Galleries where a young Tyrolean artist, Roswitha Bitterlich, exhibited over four hundred oil paintings, watercolors and drawings. Only eighteen years old and reputedly self-taught, she has developed, doubtless under the evident inspiration of such artists as Tenniel, Rackham and Disney, an illustrative style that is at times witty and impish, at times macabre and enchanting. Her invention seems boundless and her decorative sense remarkably keen. She varies her manner of painting with great ease, going suddenly from the pictorialism of Jerome Bosch in *Love is Found* to the symbolism of the Aztec Indians in *Star Pictures*. Grotesque, humorous, poetic, these paintings of which *The Grandfather's Song*, a watercolor, is singularly charming, indicate that Roswitha Bitterlich's future lies in the field of imaginative illustration.

FOR the first time in over nine years the noted English portraitist, Augustus John, who has recently severed relations with the Academy, is holding an exhibition which has opened at the galleries of Messrs. Tooth's. The paintings are recent and they fall into three divisions. There are small studies of dusky subjects from the West Indies, portraits of British ladies and a number of scenes of the Alpilles near Saint Rémy in Provence. A trip last year to Jamaica supplied John with new portrait subjects which the artist has treated with a vivacity that recalls his early studies of the gypsies of Wales. *East Indian Girl* is the embodiment of this artist's ability to grasp and to describe, with an unerring draughtsmanship that continuously gains freedom and with colors that are brilliant in combination, the mood and the racial lineaments of individual characters. The wide-eyed *Caitlin* and the robust *Bridget* are also animated portraits which illustrate what variations can be called forth within a limited scheme.

Two portraits of Dorelia, the artist's wife, and one of himself smoking a pipe, his hair loose and disarranged and his eyes sparkling with animation, further indicate the youthful spirit of this fifty-nine year old painter. The same ardor has been released in the views of the south of France which are, however, tempered in color in order to evoke the melancholy aspect of the strange landscape which was the often painted scene of Van Gogh's confinement at the asylum. *Landscape near St. Rémy* and *Mas-de-Galeron* establish Augustus John in a new rôle as an impressive landscape painter.

Auction Prices of the Season

The sale of American furniture and decorations, property of Denis L. Peterkin and other owners, held at the Parke-Bernet Galleries on April 30 brought a total of \$14,030.00; the important items follow:

NO.	ITEM	PURCHASER	PRICE
70	Pair Rare Queen Anne Walnut Side Chairs, with "Dutch" feet, Philadelphia, eighteenth century	Mary V. Horgan, Agent	\$560
135	Heppelwhite Finely Inlaid Mahogany Sideboard, New Jersey, late eighteenth century	Mary V. Horgan, Agent	750
162	Sheraton Inlaid Mahogany "Bachelor's" Sideboard, American, 1800-10	Mrs. Irwin Chase	440

The sale of jades, furniture, silver, etc., property of the late Theodore Marriner and other owners, held at the American Art Association-Anderson Galleries on April 29 brought a total of \$22,568.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
340	Rock crystal large covered vase, Ch'ien-lung	Chas. Nott, of London	\$ 300
348	Pair of fine carved fei-ts'ui jade large bird figures	I. F. Edwards	575
353	Carved fei-ts'ui jade hanging vase, Ch'ien-lung	Chas. Nott, of London	400
368	Important Heppelwhite mahogany secretary-bookcase, English, eighteenth century	C. W. Harrison	1,550

The sale of furniture, tapestries, etc., property of Mrs. James P. Donahue and other owners, held at the Parke-Bernet Galleries on May 5, 6 and 7 brought a total of \$63,868.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
24	Sterling Silver Service of Flatware	Clapp & Graham Co.	\$ 225
135	Walnut and Crimson Velvet Wing Chair, with needlepointed orphrey, William and Mary style	A. M. Adler	200
183	Pair Acajou Gueridons, mounted in bronze dore, Louis XVI style	Private Collector	200
238	Pair Famille Verte Hexagonal Pear-Shaped Bottles, K'ang-hsi	C. Staiger	300
320	Pair Finely Wrought Bronze Torchers, North Italian, sixteenth century	M. V. Horgan, Agent	300
411	Louis XIV Clavecin with Finely Painted Case, attributed to Adam-Frens Van der Meulen, French, late seventeenth century	Louis J. Marion, Agent	575
415	Louis XV Carved Walnut Bergere in eighteenth century Aubusson tapestry	Mrs. Edgar J. Williams	270
400	Pair Carved Fei-ts'ui Jade Figurines of exceptional color	Private Collector	1,300
402	Carved White Jade Figure of Kuan Yin, on spinach jade stand, Ch'ien-lung	Charles Nott, Ltd.	500
520	Queen Anne Walnut and Needlepoint Love Seat, English, eighteenth century	G. H. Butler	400
504	Chippendale Carved Mahogany and Needlepoint Upholstered Armchair, English, eighteenth century	M. V. Horgan, Agent	475
502	Sheraton Inlaid Mahogany Break-Front Library Bookcase, English, late eighteenth century	Comer of London	500
617	Chippendale Carved Mahogany and Needlepoint Sofa, English, eighteenth century	M. V. Horgan, Agent	550
641	Kirman Vase Carpet	M. A. Linah, Agent	1,300
Donahue et al. tapestries—sold at 4 o'clock:			
1	Brussels Silk-Woven Tapestry "Venus and Adonis," Jakob Van der Borcht, about 1700	Private Collector	1,300
7	Rare Brussels Silk-Woven Tapestry "The Marriage of Psyche," Pieter Van den Hecke, about 1710	M. A. Linah, Agent	1,600

The sale of American furniture and art objects, property of Harold S. Hanks and other owners, held at the American Art Association-Anderson Galleries on May 6 brought a total of \$21,097.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
250	Silver Flat-Topped Tankard, by William Vilant, Philadelphia, working 1725	Private Collector	\$1,300
335	Six Chippendale Carved Mahogany Side Chairs, American, circa 1760	Mrs. D. Schoales, Agent	625
343	Heppelwhite Inlaid Figured Mahogany Sideboard, with General Washington brasses, New England, circa 1780	Mrs. M. Cherkoss	800
344	Carved and Paneled Mahogany Secretary, American, circa 1760	P. H. Stafford	400
345	Rare Chippendale Mahogany Bombe Bureau, Rhode Island, circa 1760	S. M. Morris	1,100

The sale of etchings and engravings, property mostly of three private collectors in England, held at the American Art Association-Anderson Galleries on May 11 brought a total of \$13,517.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
38	"Spanish Good Friday," drypoint by Muirhead Bone	Charles Sessler	\$ 850
30	"Rabindranath Tagore," drypoint by Muirhead Bone	Private Collector	350
82	"Saint Jerome in Penitence," engraving by Albrecht Durer	Mammados Book Shop	300
109	"Sunset in Ireland," drypoint by Sir Francis Seymour Haden	Guy Mayer	275
132	"Dawn," etching by James McBey	M. Knoedler & Co.	1,050

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The sale of French furniture and art objects, property of the Marquis de Marnay, held at the Parke-Bernet Galleries on May 13 brought a total of \$22,583.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
100	Pair Louis XV Carved Walnut and Needlepoint Fauteuils, French, eighteenth century	M. V. Horgan, Agent	\$ 360
106	Pair Louis XV Carved Walnut and Amber Velvet Fauteuils	Quill Jones	220
110	Pair Louis XV Carved Walnut and Blue Silk Damask Marquises	Ralph A. Pedersen	280
113	Pair Louis XVI Carved and Laque Side Chairs, French, eighteenth century	K. S. Wilkins	250
120	Louis XVI Cerisier Tric-Trac and Writing Table, French, late eighteenth century	M. A. Linah, Agent	360
134	Louis XVI Inlaid Kingwood and Tulipwood Chiffonier, mounted in bronze dore, Adam Weisweiler (M.E. 1778); French, eighteenth century	Private Collector	410
163	Louis XVI Acajou Table A Rognon, mounted in bronze dore, Jean-Henri Riesener (M.E. 1768); French, eighteenth century	M. A. Linah, Agent	275
171	Louis XV Tulipwood Marqueterie Occasional Table, mounted in bronze dore, Jean Francois Leleu (M.E. 1764); French, eighteenth century	Private Collector	610
35	Important Italian Renaissance Tapestry "The Festival of Love," about 1600	Mrs. Vera Caswell	4,600

The sale of furniture and decorations, property of the late Mrs. Stephen A. Powell, J. B. McCollum and other owners, held at the Parke-Bernet Galleries on May 19 and 20 brought a total of \$22,802.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
76	"Man in Armor" by Francisco De Zurbaran, Spanish: 1598-1662	Frank Schnittjer	\$230
156	Sheraton Mahogany Dressing Table—Duncan Phyfe, New York, N. Y.: 1800-10	M. V. Horgan, Agent	250
162	Sheraton Inlaid Mahogany Bow-Front Sideboard—American, XVIII century	D. A. Bernstein, Inc.	580
243	Duo-Art Grand Piano in Mahogany Case, Steinway & Sons, New York	Mrs. E. Kilroe	250
329	Important Napoleonic Gold Box with Miniature of the Emperor, by Daniel Saint—French about 1810	Frank Schnittjer	520
332	Louis XV Gold-Mounted Agate Tete de Femme Box Set with Brilliants—French XVIII century	Frank Schnittjer	200
333	Louis XVI Decorated Gold and Enamel Oval Box—French XVIII century	Leo Elwyn & Co.	260
352	Plaster Bust of John Paul Jones—after Jean Antoine Houdon	M. V. Horgan, Agent	280
435	Louis XV Carved and Laque Duchesse in Sky Blue Satin Lampas—French XVIII century	Private Collector	340

The sale of books, furniture and art objects, property of the late Francis Ralston Welsh, held at the Parke-Bernet Galleries on May 25, 26 and 27 brought a total of \$90,356.00; the important items follow:

NO.	ITEM	PURCHASER	PRICE
105	Chased Sterling Silver Tea and Coffee Service—J. E. Caldwell & Co., Phila.	Clapp & Graham Co.	\$475
106	Chased Sterling Silver Two-Handled Tea Tray—J. E. Caldwell & Co., Phila.	Clapp & Graham Co.	280
134	Chippendale Carved Mahogany Console Table—Irish, XVIII century	Mrs. C. F. Fisher	350
153	Chippendale Carved Mahogany Bookcase	John G. Rauch	490
241	Coral Red Pyriform Bottle—K'ang-hsi	Private Collector	300
346	Carved and Ajoure Mutton-Fat Jade Incense Burner—Ch'ien-lung	Charles Nott, Ltd. of London	340
349	Imperial Carved Mutton-Fat Jade Bronze-Form Vase—Ch'ien-lung	Charles Nott, Ltd. of London	250
359	Pair Carved Rhinoceros Horns on Teakwood Stands—K'ang-hsi	M. V. Horgan, Agent	240
445	Imperial Carved Fei-ts'ui Jewel Jade Koro of superb color—Ch'ien-lung	Yamanaka & Co.	1,200
446	Imperial Carved Fei-ts'ui Jade Quadrangular Incense Burner—Ch'ien-lung	Charles Nott, Ltd. of London	2,000
448	Imperial Carved White Jade Six-Handled Koro—Ch'ien-lung	Charles Nott, Ltd. of London	1,400
451	Carved Spinach Jade Two-Handled Incense Burner—Ch'ien-lung	Charles Nott, Ltd. of London	1,250
509	"Au Regime"—Jean Georges Vibert—French: 1840-1902	Frank Schnittjer	2,800
520	"Souvenir des Bords de la Seine"—Jean Baptiste Camille Corot—French: 1796-1875	Frank Schnittjer	4,000
521	"Le Passeur de l'Île Saint-Ouen"—Jean Baptiste Camille Corot—French: 1796-1875	Frank Schnittjer	16,000
526	"La Beata Ludiina"—Giovanni Battista Tiepolo—Venetian: 1693/6-1770	Frank Schnittjer	4,300
528	"The Mirror Legend"—Titian (Tiziano Vecellio)—Venetian: c. 1477-1576	Frank Schnittjer	2,100

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Hope Shippee: Paintings, to June 18	
American Artists, 131 W. 14.	Group Show: Paintings, Posters, to June 30	
American Woman's,		
353 W. 57.	Members' Group Show: Paintings, Sculpture, to Oct. 1	
Arden, 460 Park.	Garden Sculpture, to Sept. 1	
Argent, 42 W. 57.	Summer Show: Paintings, to July 2	
Arista, 30 Lexington.	Lazarus: Drawings, to June 30	
Art Students' League,		
215 W. 57.	Summer Instructors' Work: Paintings, to June 17	
Babcock, 38 E. 58.	American Paintings, to Sept. 1	
Bignou, 32 E. 57.	Modern French Paintings, to July 1	
Boyer, 69 E. 57.	Non-Objective Paintings, to June 18	
Brooklyn Museum.	Paul Gauguin: Complete Graphic Works, June 17-Oct. 2	
Buchholz, 32 E. 57.	Summer Show: Paintings, Sculpture, to June 20	
Columbia		
University.	Annual Student Exhibition: Paintings, Sculpture, to July 11	
Contemporary Arts, 38 W. 57.	Small Paintings, to July 16	
Downtown, 113 W. 13.	Art for the Summer Home, to June 15	
Durand-Ruel, 12 E. 57.	XIX, XX Century Paintings, to Sept. 1	
Eighth St. Playhouse.	Group Show: Paintings, to Sept. 1	
Federal, 225 W. 57.	Mural Painting, to June 15	
Ferargil, 63 E. 57.	Annual Watercolor Show, to July 1	
Findlay, 8 E. 57.	Resumé of the Season: Paintings, to June 30	
French Art, 51 E. 57.	Modern French Paintings, to Sept. 1	
Freund, 50 E. 57.	Contemporary Sculpture, to June 15	
	Winter in Art, June 15-Aug. 15	
F. A. R., 19 E. 61.	Jean Hugo: Lithographs, to June 30	
Gimpel, 2 E. 57.	Rodin: Sculpture, to June 15	
Grand Central, 15 Van-		
derbilt	Founders Show: Painting; Sculpture, to Sept. 1	
Grand Central, 1 E. 51.	American Paintings; Garden Sculpture, to July 1	
Harlow, 620 Fifth.	Prints by Old and Modern Masters, to Sept. 1	
Kennedy, 785 Fifth.	Ivan Dmitri: Prints, to June 18	
Keppel, 1 E. 57.	Toulouse-Lautrec: Posters, to June 30	
Kleemann, 38 E. 57.	Paintings by Americans, to July 1	
Knoedler, 14 E. 57.	Selected Paintings, to Oct. 1	
Kohn, 608 Fifth.	Kenneth Sedgwick: Paintings, to June 24	
Kraushaar, 730 Fifth.	American Paintings, to July 1	
John Levy, 1 E. 57.	English XVIII Century Paintings, to Aug. 1	
Lilienfeld, 21 E. 57.	Old and Modern Masters, to Aug. 1	
Macbeth, 11 E. 57.	Winslow Homer: Watercolors, to June 15	
Mayer, 41 E. 57.	Hassam; Zorn: Etchings, to June 11	
	Robert Austin: Engravings, June 20-July 9	
Mercury, 4 E. 8.	Rachel Mack Wilson: Paintings, to June 18	
Metropolitan Museum of Art.	French Silver, to Sept. 19	
Midtown, 605 Madison.	Retrospective Exhibition: Paintings, June 14-30	
Milch, 108 W. 57.	Selected American Paintings, to Sept. 1	
Miller, 24 W. 55.	Textiles and Rugs, to Sept. 1	
Montross, 758 Fifth.	Summer Show: Paintings, June 9-Sept. 1	
Morgan, 106 E. 57.	Lithographs in Color, to Aug. 1	
Morton, 130 W. 57.	Charles J. McLaughlin: Paintings, to June 20	
Municipal,		
3 E. 67.	Retrospective Exhibition: Paintings, Sculpture, to June 19	
Museum of the		
City of New York.	New York's Part in the Gold Rush, to Sept. 1	
Museum of Modern Art, 14 W. 49.	Masters of Popular Painting, to June 28	
New York		
Public Library.	Arrivals and Departures: Paintings, Prints, to Sept. 1	
Nierendorf, 21 E. 57.	Carl Holty: Paintings, to June 20	
	Klee, Kandinsky, Feininger: Paintings, June 21-July 15	
Passadoit, 121 E. 57.	Summer Show: Paintings, to July 15	
Perls, 32 E. 58.	Jean Eve; Marcel Brisset: Paintings, to July 2	
Rehn, 683 Fifth.	Group Show: Paintings, to Aug. 1	
Reinhardt, 730 Fifth.	Summer Show: Paintings, June 22-Sept. 1	
	Colucci: Paintings, to June 21	
Romeyn, 32 E. 57.	de Querquis: Painting on Mirrors, to July 1	
Schaeffer, 61 E. 57.	Old Masters, to Sept. 1	
Seligmann, Rey,		
11 E. 52.	French XVII and XVIII Century Silver, to June 15	
Studio Guild,		
730 Fifth.	Revolving Exhibition: Paintings, Sculpture, to Sept. 1	
Sullivan, 460 Park.	Antique Spanish Embroideries, Textiles, to June 15	
Vendome, 339 W. 57.	Group Show: Paintings, to June 10	
Walker, 108 E. 57.	Spring Exhibition: Paintings, to June 30	
H. D. Walker, 38 E. 57.	Contemporary Americans: Paintings, to June 30	
Westermann, 20 W. 48.	Masters of the XX Century, to Sept. 1	
Weyhe, 794 Lexington.	Selected Prints, Drawings, Sculpture, to Sept. 1	
Yamanaka, 680 Fifth.	Japanese Woodblock Prints, to June 30	

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